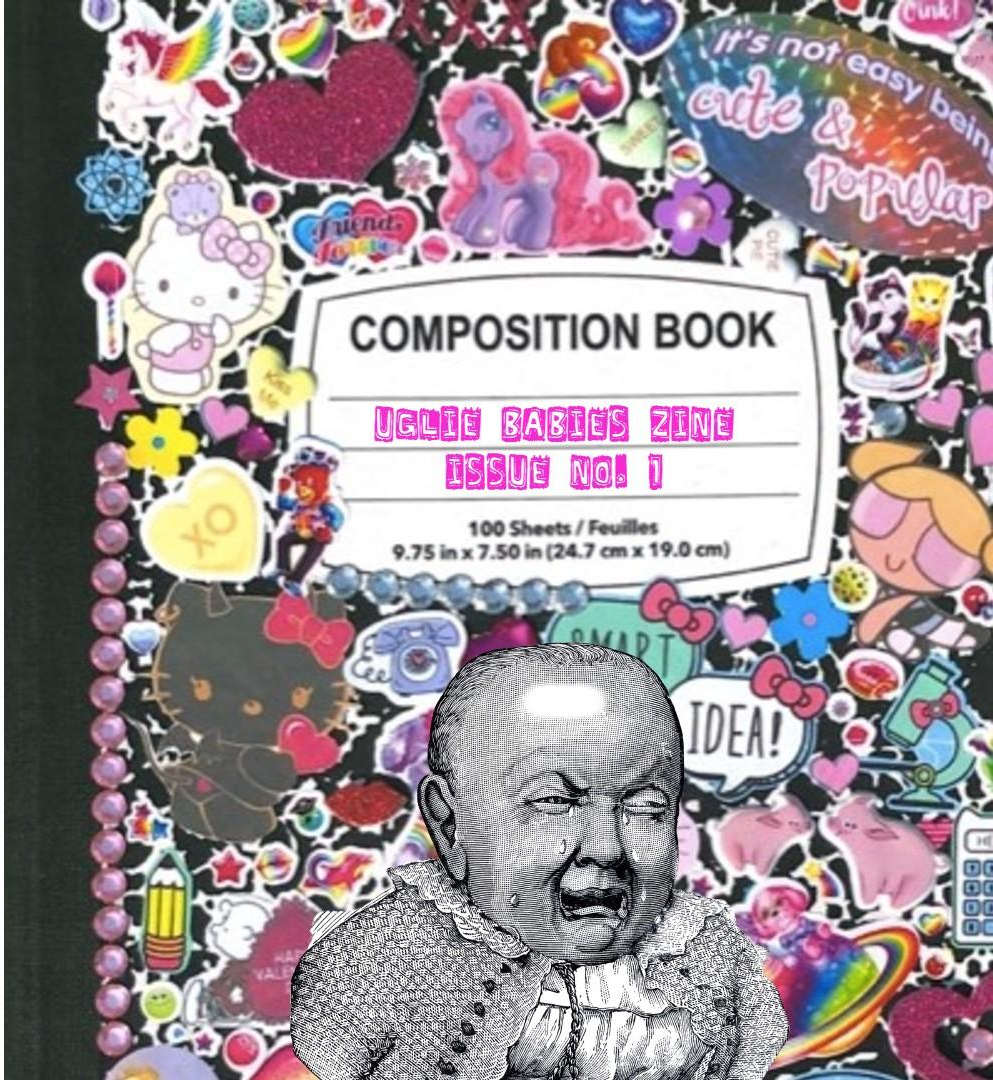
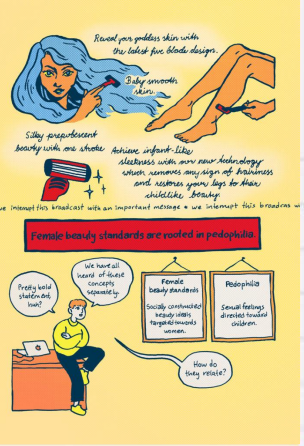

It's not easy bein
cute & popular
COMPOSITION BOOK
UGLIE BABIES ZINE
ISSUE NO. 1
100 Sheets / Feuilles
9.75 in x 7.50 in (24.7 cm x 19.0 cm)
IDEA!

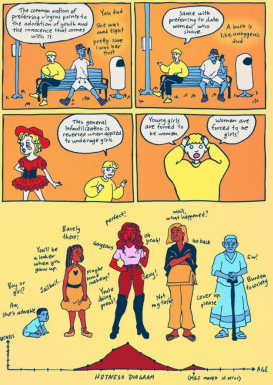
TABLE OF CONTENTZ:

1 beauty standard
2 pretty boyz
3 playlist 2021
4 party rockin'
5 riot queens
6 the cave



"BEAUTY STANDARDS ARE ROOTED IN PEDOPHILIA"

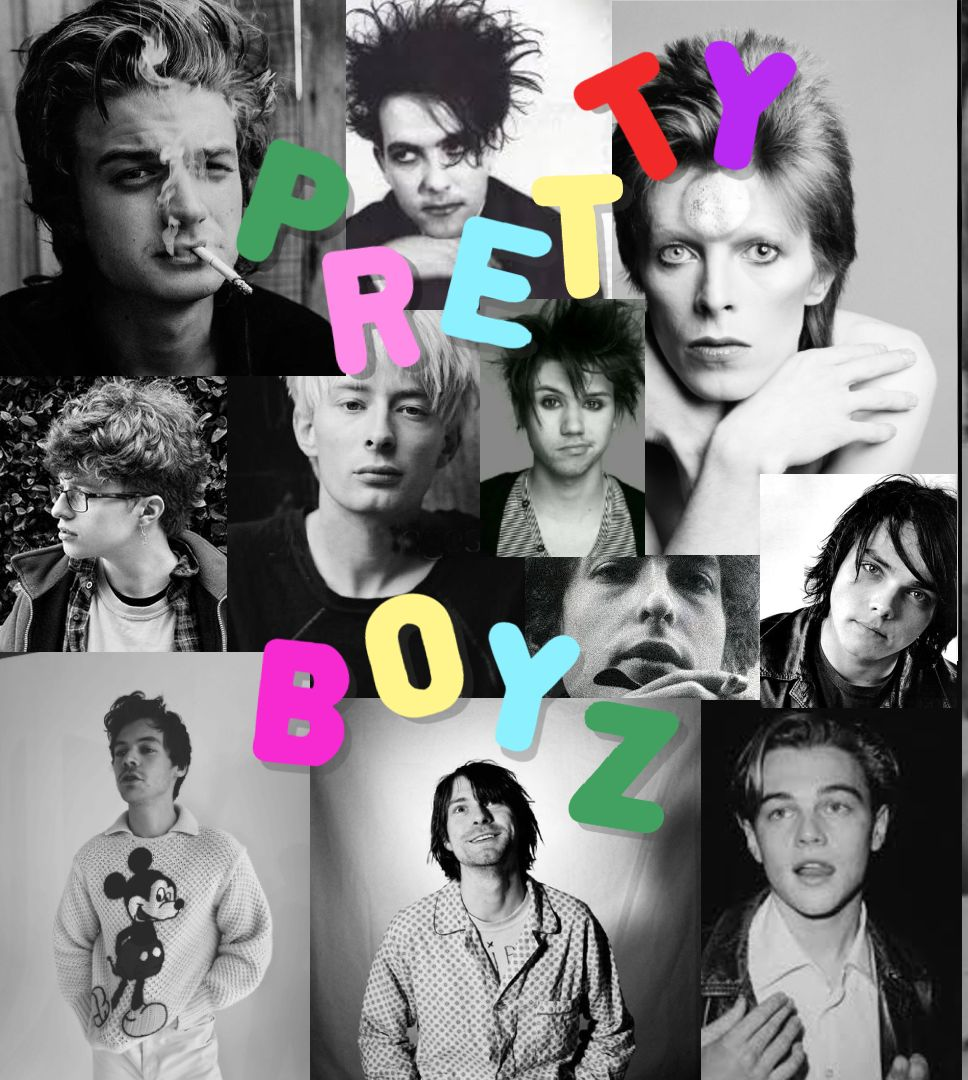
BY IRMA VAN DEN POEL

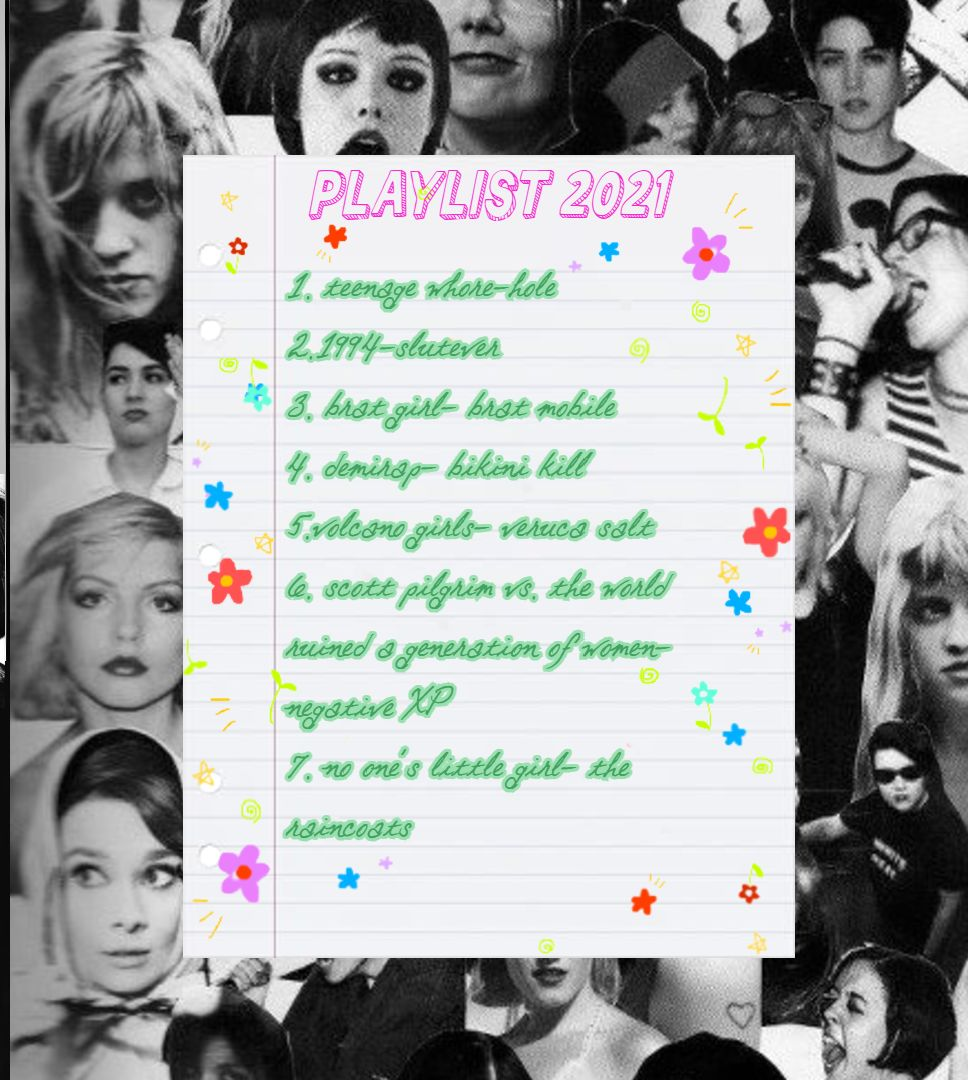


BEAUTY INDUSTRY'S TARGETING OF YOUNG GIRLS PROMOTES PEDOPHILIC CULTURE

BY BAREERAH ZAFAR

The internet's accessibility and the influence of social media give big companies easy ways to target society's most vulnerable and exposes young girls to objectification and sexualization. The beauty industry is one of the most notorious for perpetuating a specific ideal for young girls to model themselves around. Some of these girls, without knowing any better, conform to these ideals, and use social media as a way to express themselves to the world. The job of a beauty influencer is incredibly appealing. They get paid partnerships, free makeup and opportunities to travel the world. Young girls who want these opportunities know that social media is the biggest platform for becoming known. Unfortunately, it is easy for anyone to access social media, and these girls unknowingly fall into gazes of creeps. These creeps are primarily older men. Big industries, such as Hollywood, normalize pedophilia. The documentary An Open Secret told the story of former child stars who faced sexual abuse while working in Hollywood. It recieved little to no media coverage as Hollywood officials refused to distribute or promote the film. The film also highlighted the fact that many big name actors, producers and directors knew about the actions of the abusers, but continued to work with them. The same was true with the Harvey Weinstein scandals. Everyone knew about it, but nobody said anything until recently. By the time this issue was brought to the public, it had gone too far. The beauty industry contributes to the issue of grooming because it tells young girls they are expected to look a certain way in order to be deemed professional or mature. Beauty influencers such as Huda Beauty encourage girls as young as 9 years old to immerse themselves in the world of makeup. They do this under the guise of empowerment, but in reality, they are convincing impressionable girls to conform to a capitalistic lifestyle. Makeup is commonly used because there is something people want to hide or improve about their faces. It can be used to hide acne, cover undereye circles, extend eyelashes and define cheekbones. These are false imperfections that were created by companies who strive to profit off of women's insecurities. Now they have a younger, more vulnerable target. Many beauty brands also give their products very sexual names. Nars just came out with a mascara called "Climax," and they have a blush called "Orgasm." Too Faced has a mascara called "Better Than Sex." Anastasia Beverly Hills has an eyeshadow palette called "Sultry." They advertise with the promise that these products will make women sexier. It is easy to find data about the consumers of a company's products, so these brands should know that much of their audience is under the age of 18. As such, they should either refrain from giving their products sexual names, or stop encouraging young girls to immerse themselves in makeup. When an industry knows that it has a large influence over certain groups of people, it should be held accountable for any harm its products or messages cause. They have a responsibility to their consumers, but unfortunately, big companies only see their audience as dollar signs. Makeup and social media are not inherently bad, however, younger girls should not be encouraged to participate. If they do, then these industries need to change in order to accomodate a younger audience and set forth safety measures for that audience.





PLAYLIST 2021

1. teenage whore-hole
2. 1994-slutever
3. brat girl- brat mobile
4. demirap- bikini kill
5. volcano girls- veruca salt
6. scott pilgrim vs. the world
ruined a generation of women-
negative XP
7. no one's little girl- the
raincoats

LET MEN BE FEMININE
BY BRIANNA MATHIAS

Anyone who expresses femininity, regardless of gender or sexuality is likely to be shamed for it. However, when a boy possesses feminine interests or attributes, things could get brutal. Gendered marketing exemplifies the fear people in our society have of being feminine. Though it is simply a technique companies use to make a larger profit, it tells a lot about our society. They can take pretty much anything that is inherently feminine or simply neutral and generate a masculine version of it. For example, Banana Boat has come out with a line of sunscreen that comes in black tubes and is labelled for men. So, why this fear of femininity? Since the beginning, masculinity has been seen as something greater than, or more useful than femininity, and even though most people see this as untrue today, we still have issues. Girls who express masculinity aren't likely to be shamed for it. In fact, it's fairly normal for females to act at least somewhat masculine. Girls have been wearing pants for quite a while now, but boys still can't wear skirts without being harassed? Statistics show that it is far more likely for crossdressing men to be assaulted or murdered than it is for crossdressing women. In order for violence towards feminine boys to cease, we as a society must somehow shake the idea that femme is frail, that clothing is gendered, that makeup is only for girls and that sensitivity is weakness, and learn to be open-minded about people who don't always fit their gender's harsh stereotypes. Transmen can be feminine, gender non-conforming people can be feminine, cis men can be feminine, literally anyone can be feminine and that is okay. So let boys wear dresses. Let boys wear makeup and be sensitive. It doesn't make them any less of a person, in fact, it is an act of bravery to be able to stand out in a society that rejects things like this. People should not be ashamed to express femininity because it is just as important and just as strong as masculinity.

https://hayshighguidon.com/opinion/2015/08/25/let-men-be-feminine/

PRETTY BOYS
BY JOURDYN CROWL

Within today's day and age pretty boys are getting progressively more and more popular. Why? What is it with the younger generations getting turned on by scrawny men with painted black nails and a skirt that doesn't go with their top? Well, when males are more in tune with themselves or, in other words, more confident with who they are, women all collectively orgasm. You heard me right. Orgasm. Something a man with crippling toxic masculinity could never do, let alone more than once. Women want more pretty boys and boys want to be pretty. It's a win-win, there is no downside, only orgasms and sex parties.

MUFFLER SERVICE
PARTY ROCKIN'
space cadet
ESTE DIARIO PERTENECE A
Name: Nombre
SIMON BURSTALL
Home Address: Dirección personal
28 CIRCA ST SYLVANIA
TELEPHONE: Teléfono
522-9801
Office Address: Dirección de la oficina
Driver's License No.
Identification Card No.
blue
purple
white
green
Red
Brown

A teen's visual diary of the early-90s rave scene

Simon Burstall keeps having flashbacks. Nearly every day for the past year, memories of thumping raves — the ones that shaped his teenage years — keep catching him off-guard. It could be a car park packed with loved-up strangers still dancing at 10am; train stations filled with lights so piercing that it could rip through your eyeballs; the smile of a DJ who died way too soon; old people shaking their heads at the waste of youth. The Australian has been busy making a book about that time, so it makes sense that these scenes have been coming back to life. But even when he's busy doing something else entirely, the echo of a moment will announce itself with a rush of goosebumps. "Truth be told, it's pretty great," says Simon, now a 43-year-old photographer living in upstate New York. "I clearly remember standing on a set of speakers, holding an intimidatingly large camera and thinking: 'This is special.' Being part of a family and a subculture that was so unique made me feel like an insider looking out, rather than an outsider looking in." In 1992, Simon left his surf-side community in southern Sydney for a boarding school in the city centre. That's where two discoveries would transform how he saw the world: raves and photography. At that point, the 15-year-old had struggled at different schools — "I was never a bad kid, I just always questioned things" — but this change of setting didn't bode well. He contracted a bad case of glandular fever just before enrolling, meaning he started a month later than his classmates: a mix of country boys and rich kids whom he struggled to connect with. "I had the shittiest room in the dorm, right by the door, where it was cold and draughty. I remember crying at night — and I'm not much of a crier — but that's how tough a time it was." Simon's saving grace was an art teacher who encouraged him to borrow various cameras and take as much film as he wanted. It inspired him to make the most of boarders' weekly taste of freedom. He'd go home to see his family on a Saturday and, later that night, would have a bunch of old mates stay over in his parents' backroom. Together they'd get up at 3am and drive out towards the warehouses of Alexandria, 4km south of Sydney, honing in on whatever rave they'd discovered that week through a flyer with a phone number on it. They were shrewd enough to know that nobody would be checking tickets by that point, meaning you could "spend your money on other things and dance the morning away". "It was pretty heavily underground — there were no cops and security could be dodgy as well — but it was still a wonderful haven and provided some of the best times of my life, even though it probably didn't help my immune system," he says. "There was this sense of united respect and a feeling of, 'We're just all one happy family here.' I didn't see any fights. At all. Ever." Come Sunday night, Simon would get dragged back to boarding school. But maintaining this routine helped build towards something unexpected. The teenager kept a private diary of observations — "It was a way of processing everything" — as well as a visual portfolio that formed part of his coursework. If he wasn't crashed out in the school hospital, Simon would spend every moment developing film — be it during break time or after class — so he could perfectly preserve the ups and downs of that time. "I want to talk with a counsellor or someone to that effect [sic]," reads one entry.

BY CIAN TRAYNOR

"But all they would say is, 'Stop drugs and your life will come back together.' But I don't want to stop — I love them all, from the pot to the speed to the Es." One night, having spent years immersing himself within rave culture, Simon took way too much ecstasy laced with ketamine. He remembers waking up in a field just as dawn broke, gasping the words "Fuck me!" The music had stopped and an older man in a white buttoned-down shirt was on stage, informing everyone that he was from the town council and that it was time to go home. "It was bad," says Simon, the pitch of his voice dropping somberly. "There were two fatal accidents that day and suddenly raves were on the front page. The secret was out. I think once that happened, it all became too cookie-cutter and never quite recovered. Meanwhile, my body went, 'Okay, enough's enough. You're going to have to keep it together here and move on with your life.'" In August 2016, just before Simon's parents sold the family house, he asked them to gather everything he'd kept from the '90s and pack it in a suitcase: the diary, the flyers, the negatives. He wanted to reabsorb it all from the vantage point of experience, 25 years later, and assemble the most evocative moments in a book. That proved much harder than expected. "I was unfiltered back then," he says. "Going through the diary felt so hard because I was 16 and either drunk, high or emotionally on edge. A couple of times I thought, 'This is too much. I can't... I don't know where this is going.'" After finishing school, Simon began working as a photo assistant and moved to New York in 2000 to pursue a career in commercial photography. Today he has two kids, aged one and three, and is a joy to speak with: infectiously buoyant and curious. Maybe it's the impact of revisiting this period in his life, but there's a spiritedness to him that makes it feel like you were right there as all this unfolded. Lately, he's been reconnecting with people in the photos whom he hasn't spoken to in 25 years, while also planning release parties for the book [titled '93: Punching the Light] in NYC, Sydney and Berlin. This is the first interview Simon has given and it's clear he's still processing what it means to him. "It's been an education," he says. "The school, the art teacher, the photography, the raves — I can see now how it all helped me. Picking up a camera gave me confidence and launched me into being an adult. Once I fell in love, moved on and grew up, I stopped writing the diary. But falling deeper and deeper into this project has convinced me that it's an era that won't ever be recreated. It was like an oasis that happened for three years and then it was gone. And god, it was so much fun."

https://www.huckmag.com/art-and-culture/photography-2/simon-burstall-rave-photography-punching-the-light/

RIOT QUEENS

HISTORY

Riot Grrrl, a group mainly comprised of white females that identified as "punk-feminists," emerged in the early 1990s in Washington, D.C. and Olympia, Washington (Downes 2012). The term Riot Grrrl stems from Allison Wolfe and Molly Neuman, members of the feminist punk band Bratmobile, who coined the phrase "girl riot." Jen Smith then created the term "grrrl" and later "Riot Grrrl" through the expression "angry grrrl zines" devised by Tobi Vail (Downes 2012). Early participants deliberately used "grrrl" instead of "girl" to remove the passive association with the word "girl" as well as to display the anger behind the movement, reminiscent of a growl (Rosenburg 1998 and Schilt 2003). Due to the founding women's punk roots and use of shock protest, the public viewed Riot Grrrl in a more radical light than other feminist groups (Schilt 2003). The Riot Grrrl movement encouraged females to become more involved in the male-dominated punk scene. In the 1970's, women were generally only considered "punk" through the association of being a girlfriend of one of the male members of the group. While punk is primarily male-dominated, many women took part in the early punk scene. However, with the advent of "hardcore punk" in the early 1980s, hypermasculinity became the norm and women's influences declined (Rosenburg 1998). Women began creating their own maggzines, fanzines or "zines", to share ideas that eventually led to spreading the movement nationwide. The increasing awareness led to the creation of local Riot Grrrl weekly meeting that eventually turned into national conventions.

ZINES

Although Riot Grrrl emerged in Washington, D.C., it became mostly popular in Washington, specifically Olympia through the use of "zines," which are short for "fanzines." Zines are homemade publications with limited circulation (Schilt 2003). Zines became an important part of the punk scene in the early 1970s because it was a way to produce a publication "unhampered by corporate structure" (Schilt 2003). However, zines served as a place to discuss issues that were considered taboo in mainstream culture such as rape, incest, and eating disorders. Zines allowed women to form connections with other women that shared similar ideas and experiences and ultimately created a community (Schilt 2003). In Washington D.C., some of the band members from Bikini Kill and Bratmobile, held weekly meetings for women to attend, express their frustrations, and show support for one another. The first major Riot Grrrl event occurred in August 1991 at the International Pop Underground Convention in Washington, D.C., which boasted an all-female line-up including Bikini Kill, L7, Bratmobile, and Heavens to Betsy (Wald and Gottlieb 1993). Approximately two years after the introduction of Riot Grrrl zines, a small Riot Grrrl network formed which spread to New York, Chicago, Philadelphia, and Richmond. These were groups of high school to college aged girl that met often to discuss ideas, plan Riot Grrrl festivals, and support each other's music (Wald and Gottlieb 1993).

MAINSTREAM MEDIA

As more and more people discovered Riot Grrrl through zines, it eventually reached the level of mainstream press, which ranged from Sassy to Newsweek (Rosenburg 1998). The increased publicity of the Riot Grrrl movement led to much confusion amongst the public. Tabloids began to play to the name of the movement by illustrating the Riot Grrrl members as a "violent, man-hating, and dangerous feminist youth subculture" (Downes 2012). This justification led to associating Riot Grrrl as a violent girl gang that terrorized men through their man-hating confessions. These false accusations then led to the media questioning the integrity of Riot Grrrl and the type of culture they were creating for young women. Further questioning the motivations behind the movement relates to the idea of moral panic. Countless people became concerned with the Riot Grrrl movement and assumed members promoted messages that would affect the well-being of society. Mass media induces this type of fear around ideas against hegemonic society into public opinion by reporting false information that perpetuates fear. Along with this increase in popularity, came critiques from the public. An English music journal, Melody Maker stated, "The best thing that any Riot Grrrl could do is to go away and do some reading, and I don't mean a grubby little fanzine" (Schilt 2003).

MAINSTREAM MEDIA

This was just one of many critiques Riot Grrrl faced; however, one of the most common digs at the movement focused around their image at concerts. Kim France, founding editor of Lucky, wrote in 1993, "They do things like scrawl SLUT and RAPE across their torsos before gigs, produce fanzines with names like Girl Germs and hate the media's guts" (Schilt 2003). Riot Grrrl founders then contested her writing in several interviews explaining the importance of creating awareness for subjects that are not commonly discussed in mass media. For example, band members of Bikini Kill would often pass the microphone to audience members at concerts, so they could share their stories about sexual abuse (Schilt 2003). In addition to the criticism Riot Grrrl endured, reporters often questioned their credibility. More often than not, reporters rendered Riot Grrrl in an "antagonistic" light (Schilt 2003). One key example of this type of discrimination against Riot Grrrl is through a story ran by Washington Post about Bikini Kill. Reporters wrote that Kathleen Hanna had been raped by her dad, a false accusation, without interviewing Hanna or any members of the band (Schilt 2003).

MUSIC

Music was a key foundation to the movement that amalgamated its members. A variety of bands used music to express their hate toward the patriarchy and antiracist viewpoints. Many of the songs centered on topics that were considered taboo in mainstream society such as rape, incest, and eating disorders (Schilt 2003). Through these songs, girls were able to see how their own personal problems fit into larger political issues (Schilt 2003). Because of the close-knit communities formed via music and zines, girls would often write to band members about how the lyrics affected their lives. Some examples of song lyrics discussing eating disorders, heterosexual relationships, and the characteristics of what society deems as the "perfect" woman are shown below in songs by Bikini Kill and Bratmobile (Schilt 2003):

FOUNDATIONAL MUSIC

> Gimme Brains- Bratmobile

Bratmobile focuses on the implications of dating and how women should become their own dream rather than focusing on a man to make them happy.

> Rebel Girl- Bikini Kill

After Bikini Kill released this song, it soon became the anthem for the Riot Grrrl movement that elaborates how women should have confidence in themselves no matter that the public labels them.

> Cool Schmool- Bratmobile

A major theme in Riot Grrrl was rejecting the way women were "supposed" to dress in mainstream society.

> Terrorist- Heavens to Betsy

Corin Tucker describes her anger toward the way men treat women with intensity throughout the course of the song.

> Standing in the Way of Control- The Gossip

An emotional account of the band's response to the restrictive laws on same-sex marriage.

> Driver- Perfect Pussy

Another example of a band using ethos to promote the challenges women face with double-standards, authenticity, and not being taken seriously.

JAMES DEA
CON
THE CAVE
NO HUNTING
STOP
INZ 416
SYNC

ANATOMY OF A 90s TEEN GIRL'S BEDROOM

BY ELLE CROFT

1. That computer. OMG that beast of a computer. I could have sworn I wasn't allowed one in my room, but let's be honest, there's only so much you could get up to without internet access. I probably just used it to write emo poetry anyway.
2. Collage. As we were living in a rental, I wasn't allowed to cover my walls with the pictures I painstakingly cut from magazines and newspapers. But I did have a desk, and I used it as a blank canvas, like any good 90s teen would. Photos of friends, bright flowers, butterflies, pictures of guitars and surfers and VW Beetles and hand-drawn sketches...it was a work of art and I miss that desk every damn day.
3. Pug collection. Oh wait...that's not a 90s teen thing, is it? Just me, then? Moving on...
4. Tigger toy. Because Winnie the Pooh was like, totally adorable. Also, nodding dogs, which I was saving for the dashboard of my very first car. Not pictured: my teeny-tiny Rugrats backpack.
5. Velvet heart-shaped cushion. In a garish teal. On my garish pink bedspread. On my garish baby blue bed frame (which I painted myself to match the baby blue sponge-painted walls of my old room, obvs).

6. Mr. Men pyjamas. See weird 90s teen cartoon reference above.
7. Dolphin paraphernalia. I thought I was so original for wanting to be a marine biologist. It was a shock to discover that literally every 90s teen was obsessed with dolphins. Bonus points for having a wind chime. Indoors.
8. Miniature pegs. I had a lot of miniature everything, but pegs were a particular favourite. Tell me I wasn't the only one!
9. That lamp. I think it's a lamp. Why the heck did I replace my precious lava lamp with this space-themed monstrosity?! Not pictured: my bright blue plastic inflatable sofa. That was a trend and a half.

There is SO much else to laugh at here: the metal box and the collage-topped coffee table (that I made at school), the photo cushion, the teddies, and the cassette tape player I used to meticulously record mix tapes from the radio (which I've immortalised in this playlist, this one and this one), but I'll leave it at that.

http://www.ellecroft.com/blog/2018/01/anatomy-90s-teens-bedroom/